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I am, however, not here occupied with the relation of du Périer's novel to its probable Spanish source, nor with its relation to both the *Mocedades del Cid* and Corneille's *Cid*. In a later study I shall endeavor to throw light on this subject. For the present purpose it is sufficient to point out that du Périer's novel is the earliest example known of the influence of the *Cid* literature in France; that it antedates the *Mocedades del Cid* by about fourteen years,¹⁰ and yet contains scenes which are found in this play and which passed from there into Corneille's masterpiece; and, finally, that the similarities which are found between de Sallebray's *Amante ennemie*, the *Mocedades del Cid*, and Corneille's *Cid* are not due to direct imitation of either the Spanish or the French play, but to the influence of du Périer's novel, which de Sallebray has followed very closely. He has merely changed the names of the characters: Arnoul is called Tersandre, Clairemonde is rebaptized as Claironde, etc. The most important changes consist in the introduction of a confidant for Tersandre (Arnoul), and of a domestic of Claironde's (Clairemonde's) uncle, who recognizes her in man's attire and thus allows de Sallebray to end his play with a traditional *coup de théâtre*.

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CHAUCER'S 'ELCANOR'

For now at erste shul ye here
 So selly an avisioun,
 That Isaye, ne Scipioun,
 Ne king Nabugodonosor,
 Pharo, Turnus, ne Elcanor,
 Ne mette swich a dreem as this! (*House of Fame*, II, 512-7)

Pharo we know, and Turnus we know, but who is Elcanor?¹ He and his dream have long been one of the standing Chaucer

¹⁰ Cf. Hämel.—*Der Cid im Spanischen Drama*, p. 7. The first edition (1618) was disavowed by de Castro in the *Preface* of the 1621 edition of his early plays.

¹ See Skeat, *Oxford Chaucer*, III, 253. For Turnus Dr. Skeat refers to the visit of Iris, *Aen.* IX, 1 ff. But "Turnus sacrata valle sedebat"; this is less like a vision than the visit of the Fury Allecto, VII, 413 ff.

Tectis hic Turnus in altis
 iam mediam nigra carpebet nocte quietem. (413-4)

cruxes. Dr. Skeat gave it up. Dr. Bright suggested Hamilcar, whose veridical dream of the fall of Syracuse is mentioned by Valerius Maximus, *Facta et Dicta Memorabilia*, I, vii. 8.² Dr. Heath, in the *Globe Chaucer*, suggested Elcana, Samuel's father, who has no dream.³

The explanation is probably to be found in the Old French *Cassidorus*. This thirteenth century prose romance, which has never been printed,⁴ is the third and longest of the continuations or imitations⁵ of the prose redaction of the *Sept Sages de Rome*. Cassidorus, the hero of the romance, in the course of his adventures falls in love with Helcana, daughter of a Syrian king Edipus. Forced at one time to flee, and to live in man's costume, she calls

After the Fury has spoken,

Olli somnum ingens rumpit pavor, ossaque et artus
perfundit toto proruptus corpore sudor (458-9).

The reference to Isaiah seems rather to VI. 1 ff. than to I, 1.

² *Mod. Lang. Notes*, IX, 241.

³ Elkanah (*I. Samuel* I), the father of Samuel, might have been confused in memory with Manoah, the father of Samson (*Judges*, XIII, 3, 11) and Zacharias, the father of John the Baptist (*St. Luke*, I, 11), to both of whom angels announced the prophets' births. But the name does not exactly fit, and the suggestion is no more than plausible.

There are also such visionless personages as Alcanor, *Aeneid*, IX, 672; X, 338 (mentioned by Skeat); Acanor, *Prose Merlin* (S. A. T. F., 1886, I, 209); Elpenor, *Odyssey*, X, 552; XI, 51 ff.; XII, 10; Elpinor, King of Libanor (*Roman de Troie*, 12327 and later; Elephenor in Dares and Dictys); Escanor (and Canor) in the 13th century romance so named written by Girard d'Amiens (ed. by Michelant for the Stuttgart Litt. Verein (*Bibliothek*, vol. CLXXVIII), and summarized by G. Paris in *Hist. Litt. de la France*, XXXI, 153 ff.).

⁴ The name appears in various forms. There is a late thirteenth century manuscript in the Bibliothèque Nationale, français 22548, 172^{ro} ff.; the work extends into MS. franc. 22549. In the former the romance is preceded by the *Sept Sages* and *Marques de Rome*. There was also a 14th century manuscript (codex XXXIX. g. II. 17) in the Biblioteca Nazionale in Turin; see Pasini, *Codices MSS. Biblioth. taurinensis* (Turin, 1749), II, 474, who calls the work *Le Romant de Kallidorum*. On fol. 76^{vo} are the words "Li Istoire d'Elkanum & de Peliarmenum son frere qui desirer le voloit," and at the end "Ci fine li Roumans de Kallidorum d'Elkanum & de Peliarmenum." Unhappily the manuscript was damaged past use in the fire of 1904.

⁵ These are *Marques de Rome*, *Fiseus* (or *Laurin*), *Cassidorus*, *Peliarmenus*, *Kanor*.

herself Helcanor or Helkanor.⁶ This Helcana-Helcanor appears in a dream to Cassidorus on his return to Constantinople (folio 186^{vo}). As he is about to leave the city to rejoin her, one of the princes of the city stops him and tells a tale to show that he should not marry; this happens twelve times, and twelve times Helcana-Helcanor appears to him in a dream and tells a tale to show that he should.⁷ Obviously there is a hitch in this identification of Chaucer's allusion in the fact that Helcana-Helcanor is not the dreamer, as Chaucer implies, but the dreamed-of. However, the identity of the name and the astonishing character of the dreams make the identification acceptable. The lady's change of name probably accounts for Chaucer's error; he thought of Elcana as the dreamed-of, and Elcanor as the dreamer. It is a fair conjecture that he erred through unfamiliarity with the *Cassidorus*, had read it but once some little time before; wherein he probably showed his usual good taste, for the *Cassidorus* seems to strike readers as a trifle absurd. Chaucer meant an anticlimax, which agrees with the light tone of the *House of Fame*, in ending with Elcanor after the celebrated and impressive visions in the Bible, Cicero and Virgil. He never took popular and prose romances seriously.⁸

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⁶ "Elkanor" in the Turin MS. folio 31ro; see Godefroi, *Dictionnaire*, II, 656. Chaucer's form is "Elcanor" in the Fairfax, Bodley and Pepys MSS. and Caxton's edition; "Alcanore" in Thynne. Helcana and Cassidorus have a son named Helcanus. One Kanor, a follower of Cassidorus, figures in one or more of the later continuations, the last of which is called "Kanor." A few particulars about *Cassidorus* and other continuations of the *Sept Sages* may be found in Alton's edition of the *Marques de Rome* (Stuttgart litt. Verein, CLXXXVII, pp. v-vii, xiii), reviewed in *Romania*, XIX, 493; Gröber's *Grundriss der rom. Philologie* (1902), II, i, 995; *Sept Sages*, ed. by G. Paris, S. A. T. F. 1876, p. xxiv; Paris' *La Littérature française au Moyen Age* (2nd edit.), 109. I am more than commonly obliged to the well-known scholar, M. G. Huet, of the Bibliothèque Nationale, for giving me further particulars.

⁷ First time, MS. 22548, folio 188ro; last time, MS. 22549, folio 2vo.

⁸ *Sir Thopas*, 2087 ff.; *N. P. T.*, 4401-3; *Sq. T.*, 287.